

NATIONAL ENDOWMENT for the ARTS

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CREATIVE FORCES



COMMUNITY CONNECTIONS PROJECTS STUDY

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Creative Forces: NEA Military Healing Arts Network is an initiative of the National Endowment for the Arts in partnership with the U.S. Departments of Defense and Veterans Affairs and the state and local arts agencies that seeks to improve the health, well-being, and quality of life for military and veteran populations exposed to trauma, as well as their families and caregivers. Creative Forces is managed in partnership with Americans for the Arts, the Henry M. Jackson Foundation for the Advancement of Military Medicine, Inc., and Mid-America Arts Alliance.

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EXECUTIVE SUMMARY

INTRODUCTION

Creative Forces®: NEA Military Healing Arts Network is an initiative of the National Endowment for the Arts (Arts Endowment) in partnership with the U.S. Departments of Defense and Veterans Affairs and the state and local arts agencies. The initiative seeks to improve the health, wellness, and quality of life for military and veteran populations exposed to trauma, as well as their families and caregivers, by increasing knowledge of and access to clinical creative arts therapies and community arts engagement. The program has three components: creative arts therapies, community-based arts opportunities, and capacity-building efforts. Creative Forces implements standardized creative arts therapies in clinical settings across the country and is expanding programmatic activities and community-engagement.

During 2017-2018, state arts agencies held nine summits, bringing together military and arts communities in the areas near Creative Forces clinical sites. The summits were occasions to network, to identify the needs of the local military community, and to generate ideas for community arts engagement to address those needs. During 2019, Community Connections projects launched in eight states responding to needs and connections that emerged during summits. An external program evaluation team gathered quantitative and qualitative data remotely and through site visits, and this report presents the findings from that study. In addition to describing project implementation and outcomes, the report offers recommendations for enhancing community arts engagement programs and to help guide future federal investments to support military-connected populations through community-based arts engagement programs.

IMPLEMENTATION

While all Community Connections projects involved community partnerships and provided arts-related services for military-connected individuals, they varied on a number of key dimensions. Building on existing programs or creating something entirely new, the programs spanned the full range of arts forms, including visual, written, and performing arts. Most directly engaged participants in the arts through classes, open studios, pop-up cafés, ensembles, or other activities. However, a few developed resources and networks for organizations in order to expand arts engagement opportunities for military-connected individuals. The projects also differed in the number and types of partners involved and in the nature of their relationships with the local Creative Forces clinical site. This variation among projects presented a rich opportunity for Creative Forces to study community arts engagement programs for this population.

FINDINGS

The results of the study showed benefits to military-connected individuals. Organizations also benefited in ways that will support expansion of services and opportunities for this important segment of our population.

The military-connected individuals who participated in the programs and the community arts providers reported a range of benefits for the participant which generally fell into four areas:

- Improved mental health and/or quality of life,
- Increased sense of community,
- Improved artistic skills, and
- Increased empowerment.

Lead organizations reported key outcomes that will enhance their ability to serve military-connected individuals:

- A new or reinforced commitment to working with military-connected individuals,
- Increased capacity for serving military-connected individuals,
- Improved communication with clinical providers,
- Improved interactions and collaboration among arts organizations, and
- Increased community awareness of the benefits of the arts.

Partner organizations benefited through greater visibility in their communities and increased knowledge of and commitment to working with military-connected populations through arts engagement.

LESSONS LEARNED

Several lessons were learned through the Community Connections projects.

- **Many factors influence individuals' participation.** Individuals' motivations vary widely among a desire to develop artistic skills/identity, explore personal experiences through art, socialize, or simply try something new. Competing commitments and other concerns can interfere with ongoing engagement.
- **Programs with ongoing engagement build belonging and a sense of community.** While there is a role for single events and brief activities, trust, personal growth, and relationship-building require continuity of engagement.
- **Participants placed high value on programs that invested in understanding the military culture.** Program leaders, teaching artists, and other staff need to understand military culture in order to competently serve the target population and to interface with military entities.
- **The lead organizations for the Community Connections Projects were highly committed to serving the military-connected population through arts engagement.** However, some acknowledged it would be difficult to sustain the same level of additional work over longer periods of time and in the face of competing demands.
- **Balancing person-centered programming with evaluation needs can be challenging.** While project leaders and partners were committed to the idea of evaluation, a number said they currently lacked the expertise or capacity for data collection and evaluation and needed advisement on how to ensure participant needs remain the priority throughout data collection processes.
- **Partnerships are critical and worth the investment.** While effective partnerships take time to develop, project leaders and partners reported that they would not have been able to implement program activities and serve the target population without the partnerships.

RECOMMENDATIONS

To strengthen clinic-to-community programming at Creative Forces sites and community arts engagement for military-connected populations, in general, the study suggests that community arts engagement programs serving military-connected individuals:

- Provide opportunities for participants to engage consistently and continuously over time,
- Involve participants in program planning, implementation, and evaluation,
- Consider the optimal roles of Creative Forces clinical sites and how to facilitate those roles,
- Increase visible involvement of the Department of Defense,
- Include these three key partners with each project: veterans service organizations, state or local arts agencies, and a clinical entity,
- Provide guidance for the role of state arts agencies, and
- Support sustainability planning from the outset of each project.

Evaluation and monitoring of community arts engagement programs will benefit both existing and future programs, ultimately expanding the availability and quality of arts engagement opportunities. To that end, the following recommendations are made for evaluation of programs involving community arts engagement that support military-based populations:

- Determine how to balance person-centered programming with the need for program evaluation and rigorous evidence for the field,
- Define and communicate the program's intended outcomes for both the target populations and community arts providers providing the services, including the learning goals,
- Develop a measurement framework for the programs,
- Consider common yet customizable metrics,
- Systematize data collection, and
- Determine expectations for site-level evaluation and their implications.

INTRODUCTION

“I think the biggest thing is recognizing how valuable the community arts organizations are to service members, their families, and the civilian community. They are bridging the gap and creating a way of giving our service members and their families a way of telling their story and making their experiences as military service members more relatable to the civilian side. The arts are an incredible way of doing that. I think this is important to everybody.”¹

Creative Forces®: NEA Military Healing Arts Network is an initiative of the National Endowment for the Arts (Arts Endowment) in partnership with the U.S. Departments of Defense and Veterans Affairs and the state and local arts agencies. The initiative seeks to improve the health, wellness, and quality of life for military and veteran populations exposed to trauma, as well as their families and caregivers. The program has three components: Creative Forces places **creative arts therapies** at the core of patient-centered care in military medical facilities, including telehealth delivery of care for patients in rural and remote areas; provides increased **community-based arts opportunities** for military service members and veteran family populations around clinical site locations; and invests in **capacity-building efforts**, including the development of toolkits, training materials, and other resources to support best practices in serving the target populations. In addition, Creative Forces is investing in research on the impacts and benefits—physical, social, and emotional—of these innovative treatment methods. Creative Forces implements standardized creative arts therapies for service members, veterans, and families in clinical settings across the country. Creative Forces currently is expanding programmatic activities and community-engagement opportunities to involve other military treatment facilities, Veterans Health Administration medical facilities, and arts and community organizations. Administrative support for Creative Forces is provided by Americans for the Arts, the Henry M. Jackson Foundation for the Advancement of Military Medicine, and the Mid-America Arts Alliance.

COMMUNITY CONNECTIONS PROJECTS

During 2017-2018, state arts agencies (SAAs) co-hosted Creative Forces nine summits, bringing together military and arts communities in the areas near Creative Forces clinical sites. The summits were opportunities to network, to identify the needs of the local military community, and to generate ideas for community arts engagement to address those needs. Summits occurred in Alaska, California, Colorado, Florida, National Capital Region (DC, Maryland, and Virginia), North Carolina, Texas, Virginia, and Washington state. In 2018, the initiative issued a competitive proposal process to launch Community Connections projects (CCPs) nationally in locations near existing clinical Creative Forces sites. The projects were intended to serve military-connected individuals, including service members, veterans, families, and caregivers, through a range of arts-related services. These “community-based arts programs respond to the lessons learned, relationships forged, and needs identified at the summit. As such, each Community Connections project will be distinct.” While there was wide latitude in project goals and strategies, they were intended to improve health, wellness, and quality of life for the populations served by Creative Forces and to contribute to the learning goals of the Creative Forces network: specifically, to “understand how community arts engagement can bridge the connection between clinic to community and advance the health and wellness of Creative Forces target populations.” During 2019, CCPs were launched in eight states using a variety of models. They are the subject of this report.

1 Quotation from a CCP Director. Quotations throughout this document were obtained during interviews and focus groups with CCP personnel, partners, and participants.

2 <https://www.arts.gov/national-initiatives/creative-forces>

3 <https://www.arts.gov/national-initiatives/creative-forces/community-network>

4 *Request for Proposal: Creative Forces®: Military Healing Arts Network, Clinic-to-Community Engagement Demonstration Project, 2018*

CCP STUDY PURPOSE

The Creative Forces CCPs provided an opportunity to study an array of community arts engagement programs. While all serve military-connected populations, they vary significantly in program design and arts disciplines. Americans for the Arts commissioned a study of the CCPs to inform future Creative Forces programming and the larger field of community-based arts programming for military-connected individuals. The study consists of site-level case studies and a cross-case analysis, which is presented in this report. In the bigger picture, the Arts Endowment intends to use the findings to guide ongoing development of community arts engagement services for the Creative Forces target population. Throughout this document, “program” refers to activities or oversight at the national level, while “site” or “project” refers to individual CCPs. “Military-connected individuals” inclusively refers to service members, veterans, reserves, family members, and caregivers.

METHODOLOGY

STUDY DESIGN

The Creative Forces CCP study used a case study design, a cross-case analysis, and mixed-methods to facilitate triangulation of results from multiple data sources and types. These methodologies supported the study of CCP implementation, sharing feedback with the sites during implementation so they could modify their programs while they were underway, and documenting project outcomes.

The study was conducted from December 2018 through December 2019 and was intended to cover the implementation and data collection phases of the CCPs. The study began with reviews of the CCP site-level plans, which informed the designs of the case studies and the cross-case analysis and allowed the national program evaluation team to provide initial, customized feedback to each CCP site. Each CCP participated in a site visit and in follow-up calls to finalize outcomes data. The national program evaluation team conducted phone calls with CCP directors to gather information about the projects and to customize site visits to maximize data gathering.

The CCPs differed significantly on key variables, including but not limited to the number of military-connected participants served, types of arts programming, frequency and duration of participant engagement, number and types of organizational partnerships, and relationship to the Creative Forces clinical program. Individual case studies allowed these rich differences to contribute to the findings, and a cross-case analysis studied similarities, differences, and themes for a comprehensive synthesis.

RESEARCH QUESTIONS

The following research questions guided the study and provide structure for the remainder of the report.

1. What are the overall goals of the Creative Forces Community Connections projects?
2. What were the Community Connections models and the commonalities and differences among them?
3. In what ways are local networks and partnerships developed? What types of partnerships support the projects? In what ways do partnerships contribute to the effectiveness of project implementation and outcomes?

4. How do the project sites approach clinic-to-community engagement? In what ways are the projects integrated into/coordinating with the host organization (e.g., base, hospital, veteran service organization, arts organization), clinical setting, and/or other entities/communities?
5. What specific needs of military-connected individuals and families do the projects address?
6. How are the projects received by the populations served? The host organization?
7. What added value or benefit do the community arts providers believe they provide for the target populations via the Creative Forces Community Connections projects? What observations or experiences support their beliefs?
8. What are the Community Connections project outcomes?
9. To what extent do the projects address sustainability?
10. What is the potential for/evidence of sharable products, materials, and replication models, and how might these and similar projects contribute to and benefit from the National Resource Center?
11. What factors enhance or inhibit effective implementation and outcomes?
12. What are the lessons learned and emergent best practices?
13. What are the recommendations for strengthening clinic-to-community engagement programming at Creative Forces sites now and in the future? For strengthening, more broadly, community engagement programming for the target population of Creative Forces?
14. What are the recommendations for establishing an evaluation framework and metrics for future performance monitoring?

DATA COLLECTION AND ANALYSIS

DATA COLLECTION

The study used a mixed-methods approach, incorporating qualitative and quantitative program-level and site-level data. Data for the study were obtained from Creative Forces program management, the CCP site teams, and CCP partners. To accommodate the notable differences in program models while maintaining consistent data collection across CCPs, protocols were used to structure the case studies, including a case study protocol and protocols for site visit interviews and focus groups. This study relied on the following data.

Creative Forces CCP program documentation including the original Request for Proposals (RFPs) for CCPs issued by AFTA, and the proposal, statement of work, final report, and other documentation and data for each CCP that were gathered by the Creative Forces core national team.

CCP site-level documentation including outreach plans, implementation plans, implementation and outcomes data, partnership communications, deliverables, and other materials. These data were unique to each site due to differences in program goals and models, as well as their approach to and capacity for data collection and internal evaluation. At the beginning of the study, CCP directors received a list of various types of data and documentation to submit for the study, as appropriate to their CCP model (see list in Appendix A). Across CCPs, participant attendance and numbers of sessions and events were most commonly documented.

CCP site visits to collect additional information about project implementation and outcomes, data collection strategies, partnerships, relationships with the Creative Forces clinical program, and project challenges. Site visit activities were customized to the CCP design and included some or all of the following: interviews/focus groups with the lead organization, partner organizations, CCP participants, and/or Creative Forces clinical personnel; observations of ongoing programming activities; observations of culminating events. Nine site visits occurred between May 21, 2019 and October 2, 2019 and at various stages of project implementation. A total of 119 CCP people participated in interviews or focus groups at CCP sites. This included CCP participants and personnel from lead and partner organizations. In addition, the research team attended culminating events at six sites and informally spoke with others involved with the CCPs.

The RFP soliciting CCP proposals advised applicants that all projects would be expected to participate in evaluation activities in cooperation with the national research team commissioned by AFTA “in order to assess and share with others strategies employed by Creative Forces partners to improve the health and wellness of our target population. This may include the collection and submission of data and information related to project planning through implementation.”⁵ Some CCPs partnered or contracted with their own evaluators for data collection, and these data were incorporated into the national external evaluation. However, most CCPs intended, at the outset, to gather their own data. This proved challenging in a number of cases as they encountered a lack of expertise, capacity, and/or resources for evaluation and data collection. Challenges they encountered included:

- Defining measurable outcomes
- Designing an evaluation plan
- Identifying or developing effective data collection tools, such as participant surveys or feedback forms
- Consistently collecting data over the course of the project
- Moving data into a database or a management system, such as an Excel file

The national research team provided CCP site-level recommendations for data collection at the outset of the study, and the Creative Forces core national team provided some site-level technical assistance during implementation. However, there are limitations in the scope and quality of site-level data. Robust, complementary qualitative data obtained during site visits strengthens the study. Further, CCP challenges around collecting data are informative for future iterations of Creative Forces community arts engagement programs.

ANALYSIS

The study compiled available data for individual CCP sites and synthesized data across sites.

A mixed-methods approach to data analysis was used, where feasible, in order to corroborate findings.

Individual case studies documented site-level implementation and outcomes data. A case study brief was produced for each site, summarizing key findings.

A cross-case analysis was used to compare and contrast project characteristics. Cross-site analyses synthesized data from different types of experiences and participants, as noted in the findings. Because of the variations in CCP designs, the analysis used a case-oriented approach to the cross-case analysis. With this approach, the study is not limited to a predetermined and restricted range of variables but allows for the differences among projects to extend learning. Project contexts are incorporated into rather than stripped from the analyses, as they are essential for drawing conclusions about replication and adaptation.

⁵ Request for Proposal: Creative Forces®: Military Healing Arts Network, Clinic-to-Community Engagement Demonstration Project, 2018



FINDINGS

CCP PROGRAM-LEVEL IMPLEMENTATION

PROGRAM-LEVEL GOALS

The overarching goal of Creative Forces is to improve health, wellness, and quality of life for military-connected individuals. To that end, the CCP program goals were twofold: 1) to increase community-based arts opportunities for military service members, veterans, and their families and caregivers in the clinical service regions of Creative Forces Network sites and 2) to “inform strategies and improve our understanding of how clinic and community collaborations, in support of community-based arts programming, can enhance the health, wellness and quality of life for Creative Forces target populations.”⁶

PROGRAM-LEVEL IMPLEMENTATION AND OVERSIGHT

In July 2018, Creative Forces issued an RFP for community-based arts engagement projects local to its clinical service sites. The RFP intentionally solicited a wide range of program models, provided they 1) were responsive to the needs identified in the local summit; 2) increased arts access for military service members, veterans, and their families and caregivers; 3) involved relevant partnerships; and 4) contributed to the learning goals of the Creative Forces Network. Both new and existing projects were eligible. Funding up to \$50,000 was available through contract-for-services for projects associated with the Creative Forces clinical sites. One or more projects could be funded per clinical service area, provided the aggregated funding did not exceed \$50,000. Projects needed to be completed within one year. Contracts were open to entities eligible to conduct business with a federal department or agency of the federal government, including non-profit organizations, for-profit organizations, individuals, state and local government agencies, etc. Detailed project parameters from the RFP are provided in Appendix B.

Proposal selection and initial contracting occurred in the fall of 2018, with the expectation that CCP implementation would occur between January 2019 and October 2019. Once contracted, lead organizations were required to document their work, share products created by the project throughout the Network and the Arts Endowment’s National Resource Center, and participate in this CCP study. Table 1 shows the accepted CCP proposals.

⁶ Request for Proposal: Creative Forces®: Military Healing Arts Network, Clinic-to-Community Engagement Demonstration Project, 2018

TABLE 1.
ACCEPTED CCP PROPOSALS

STATE	CREATIVE FORCES CLINICAL SITE	CCP TITLE
Alaska	Joint Base Elmendorf-Richardson, Anchorage	Creative Arts Workshops
California	Marine Corps Base Camp Pendleton, Oceanside	California Pop Up Community Creative Arts Cafes
Colorado	Fort Carson, near Colorado Springs	Military Arts Connection
Florida	James A. Haley Veterans’ Hospital, Tampa	VetArtSpan
Maryland	National Intrepid Center of Excellence (NICoE), Walter Reed, Bethesda	The Shakespeare Project
North Carolina	Marine Corps Base Camp Lejeune, Jacksonville	Creative Forces Open Studio
Texas	Fort Hood, Killeen	Stories for Creative Forces Project
Texas	Fort Hood, Killeen	Ink Stick Project
Virginia	Fort Belvoir, Fairfax County; Naval Medical Center, Portsmouth	Fort Belvoir Creative Forces Network Hampton Roads Creative Forces Network
Washington	Joint Base Lewis-McChord, Tacoma	Washington Creative Forces Summit II – Healing in Community

Several challenges impacted project timelines. This study includes only those sites where CCPs were contracted and implemented during 2019.

Several other sites encountered local challenges, and multiple projects received extensions into January 2020 in order complete their reporting. Challenges are further addressed in Research Question 11.

Throughout the program, Americans for the Arts provided administrative oversight of the CCPs, and personnel from the Creative Forces national team and the National Endowment for the Arts’ Office of Research and Analysis provided periodic support and technical assistance for implementation and program monitoring. AFTA and Creative Forces personnel made site visits to each program. The Creative Forces Community Connections Manager maintained regular contact with project directors via phone/video calls, adapting the frequency and content of calls to the needs of each site. For most CCPs, calls occurred weekly or every other week, with a few occurring less frequently on an as-needed basis. The Community Connections Manager established a Slack environment and group calls to build cross-site relationships. Per reports from CCP directors and the Manager, one-on-one or small group calls were more beneficial than full-cohort calls, as they focused more closely on concerns relevant to the participants. One person observed, “It was mostly relationship building...[CCPs] knowing someone was there who could help.”

The Community Connections Manager also provided technical assistance and resources tailored to individual CCP sites covering a range of needs, such as how to engage a board of directors with Creative Forces, obtain background checks for artists, or collect and compile project data. The Manager supported implementation and accountability by clarifying expectations and following up with sites on reports and deliverables. According to interviewees, this direct guidance from Creative Forces allowed a breadth of designs to flourish under a single umbrella and contributed to innovation and sustainability in the long run.

CCP FUNDING

Contracts for CCPs ranging from \$25,000 to \$50,000 were funded by the National Arts Endowment and administered by Americans for the Arts. Although match funding was not required, seven CCPs received additional funding from outside sources through partial-match, in-kind, and other types of funding (e.g., ticket revenue). Total additional funding aggregated across all three funding types and the seven CCPs was \$394,064, with a mean of \$55,723 and median of \$18,112. At the site level, total additional funding ranged from \$730 to \$199,450. Table 2 shows the total, mean, median, and range of funding for each funding type. In-kind funding was described as food, staffing, space, volunteer time, studio time, grant, matching funds, or unspecified.

**TABLE 2.
ADDITIONAL FUNDING**

TOTAL ADDITIONAL FUNDING, PARTIAL MATCH, IN-KIND, AND OTHER FUNDING	
TYPE OF FUNDING	FUNDING AMOUNTS
Total Additional Funding <i>aggregated partial-match, in-kind, and other</i> (7 Projects)	Total: \$390,064 Mean: \$55,723 Median: \$18,112 Range: \$730 to \$199,450
Partial-Match Funding (4 Projects)	Total: \$237,232 Mean: \$59,308 Median: \$18,526 Range: \$730 to \$199,450
In-Kind Funding (5 Projects)	Total: \$30,153 Mean: \$6,031 Median: \$6,000 Range: \$2,337 to \$9,147
Other (4 Projects)	Total: \$122,678 Mean: \$30,670 Median: \$1,402 Range: \$60 to \$119,815

⁷ *Partial-match* funds are donations for a portion of project costs. *In-kind* funds are third-party donations of goods, facilities, or services used.

⁸ The *Mean* is an average of funding amounts: funding amounts are totaled and divided by the overall number of sites receiving funds. The *Median* is the middle value of the funding amounts when they are arranged from smallest to largest: approximately half of the awards are lower than the *Median* and approximately half are higher.

CCP SITE-LEVEL IMPLEMENTATION

“I think the biggest thing is recognizing how valuable the community arts organizations are to service members, their families, and the civilian community. They are bridging the gap and creating a way of giving our service members and their families a way of telling their story and making their experiences as military service members more relatable to the civilian side. The arts are an incredible way of doing that. I think this is important to everybody.” *A CCP Director*

RESEARCH QUESTION 1:

What are the goals of the Creative Forces Community Connections projects?

CCPs were not required at the outset to set measurable goals or outcomes for the lead organization, the partner organizations, participants. However, project directors described goals that fell under three general categories:

1. Provide direct service to military-connected individuals through community arts experiences to advance health, wellness, and connectedness to the community;
2. Build capacity of arts organizations to improve outcomes for military connected participants; and
3. Build community networks and awareness of military-connected individuals’ needs.

The CCP site-level goals informed decisions about project design and implementation strategies. All CCPs implemented project models that ultimately supported direct service to military-connected individuals, although two did this by working with organizations rather than by providing direct service programming for participants. Eight sites also addressed an additional goal, and one CCP addressed all three (see Figure 1).

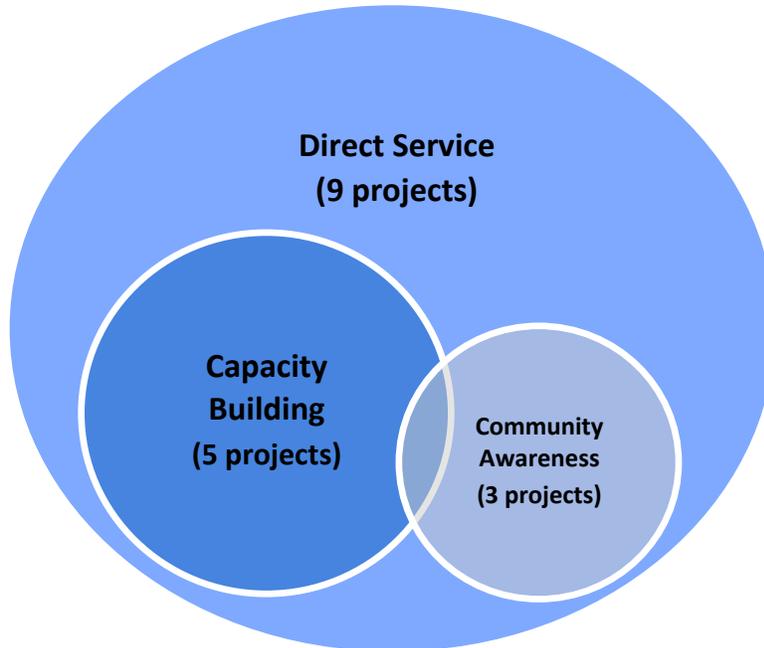


FIGURE 1.
CCP GOALS

RESEARCH QUESTION 2:

What were the Community Connections models and the key commonalities and differences among them?

All CCPs shared the common goal of improving outcomes for military-connected individuals through community arts engagement, provided or supported direct service programs, and developed partnerships to achieve outcomes. Table 3 provides a brief overview of several key project variables across CCPs: initial program status (new or expansion of existing projects), primary activities, participant engagement models, and arts disciplines. While most CCPs implemented new projects, those with existing programs sought the opportunity to increase programming, test new programs, and/or expand the participant population.

TABLE 3.
CCPs IN BRIEF

CCPs IN BRIEF		
KEY PROJECT ACTIVITIES	ENGAGEMENT MODEL	ART DISCIPLINES
California: California Pop Up Community Creative Arts Cafes (new)		
Implemented five pop-up cafes to bring arts communities, military connected individuals, and the community together through collective experiences. Partner organizations also offered ongoing arts experiences.	Single session/event On-going attendance On-going drop-in	Multi-Disciplinary (Music, Writing, Visual Arts, Museum Tours)
Colorado: Military Arts Connection (new)		
Provided training for arts organizations to build their capacity to work with military-connected individuals; provided training to service organizations to understand the value of arts engagement. After the training, service organizations could distribute credits to military-connected individuals to participate in arts engagement activities.	Single session/event On-going attendance	Multi-Disciplinary (Visual Arts, Music, Writing/Poetry, Photography/Film, Dance/Movement, Culinary)
Florida: VetArtSpan (new)		
Implemented arts as a pathway to connect military-individuals to the community. Activities and strategies included audio podcasts; a website to share podcasts, research, and resources; and video broadcasts highlighting arts engagement. Other experiences include the Diavolo Veterans Project, a 16-week therapeutic dance experience; Performing Arts Showcase; the Veteran River Walk Art exhibit; and attendance at several performances.	Single session/event On-going attendance On-going drop-in	Multi-Disciplinary (Dance/Movement, Music, Visual Arts, Writing/Poetry, Media Arts)
Maryland: The Shakespeare Project (new)		
Implemented a theatre program in a partnership with Walter Reed National Military Medical Center. Participants attend program three evenings per week for 3-4 months where they learn theatre practices and rehearse the play as an ensemble. This culminated in three public performances.	On-going attendance	Theatre

North Carolina: Creative Forces Open Studio (expansion)		
Implemented weekly, drop-in, open studio, which provided both structured and unstructured opportunities to make art and to learn art skills. Participants had access to the studio space during regular open hours and had opportunities to display their work. The program offered additional opportunities in writing and performing arts through guest artists and connections with other organizations.	On-going drop-in Single session/event	Visual Arts, plus additional experiences in Writing and Performing Arts
Texas Stories of Creative Forces Project (expansion)		
Implemented three, two-day workshops to create high quality audio documentaries of participants' military experience utilizing a military folklore lens. Participants had an opportunity to share the audio documentaries during a community event.	Single session/event On-going attendance	Media Arts
Texas: Ink Stick Project (expansion)		
Implemented five different writing and journal making/writing classes ranging from 2 to 8 weeks. Upon completion, participants had an opportunity to share and publish work.	Single session/event On-going attendance	Writing
Virginia: Fort Belvoir Network (new)		
Developed a regional CF network/pipeline among existing treatment services and programs for military-connected individuals. Provided pedagogy for partners delivering community-based arts programs to the target populations and expand programs.	Networking meetings of participating organizations	Varies across network organizations
Washington: Creative Forces Summit II – Healing in Community (new)		
Implemented Summit II, which provided focused training for arts organizations/individuals and helped organizations create a logic model focused on developing programming for military-connected individuals; partner organizations offered Vet Jams throughout the community and ongoing glass blowing opportunities for military-connected individuals.	Single session/event On-going attendance On-going drop-in	Music, Glass Blowing

While all sites ultimately supported direct service to military-connected individuals, their models for participant engagement varied greatly. Some included classes or practices over a specific time period, which allowed participants to develop skills and/or prepare for a performance or exhibition. For example, Art Spark Texas provided a writing class in which participants developed writing skills and, in some cases, worked to publish their story. Florida and Maryland worked with a small group of military-connected personnel over a specific time period to produce a DIOVALO dance performance and a Shakespearean play, respectively. Other projects, such as North Carolina and California, offered drop-in services through an open studio one night a week or through ongoing access to a ceramic or bronze casting studio.

Regardless of the model, project directors and partners reiterated that the main purpose was to promote health and wellness through the arts outside of a clinical setting. A project director explained, “I think the overall goal has been to create a network of resources and opportunities for the veteran community and their families to engage in cultural activities to help with their reintegration and healing.” Another staff member added, “It should be a therapeutic process but does not have to reflect their traumatic experiences.”

Five of the sites also focused on building the capacity of other arts organizations to work with military-connected individuals. They helped organizations build logic models (e.g., Washington), provided classes for arts organizations around military culture and trauma (e.g., Colorado), or developed a network among organizations that provide community arts engagement for military-connected individuals (e.g., Virginia). Across these programs, the focus was to help arts organizations learn more about military culture, build capacity to work with military-connected individuals, and develop networks of support and referral systems to serve military-connected individuals holistically. Program directors explained,

From the Creative Forces lens, we are supporting the community and clinic continuum so military members, families, and attached people can have a warm handoff from the clinic to the community, and that our community providers are skilled in understanding our military members’ needs.

If we don’t work with the organizations interested in providing services, then we don’t know if there is value to the military-connected individuals, so we are focusing on the organizations. If the organizations know why they are doing this, know what they want to achieve, do it with responsibility, build relationships, and can sustain themselves, then we can holistically serve [the participants], and the arts can have a voice and align with their clinical goals.

Finally, three sites had a specific focus on building their community’s awareness of the needs of military-connected individuals. Examples included Pop-Up Cafés (e.g., California) where military-connected individuals and community members learned about arts experiences, and producing podcasts or video documentaries (e.g., Florida, Texas Folklife) in which military-connected individuals’ stories were shared with the civilian community to promote understanding. According to CCP leaders, the rationale for these programs is to provide education and improve awareness in the civilian community of military-connected individuals’ needs and experiences, while at the same time helping military-connected individuals integrate into the community. A project leader shared, “Creative Forces [clinical programs] shed a lot of light that arts therapy is very useful, and that is in front of us. Now we see other uses, like bringing families together and having an opportunity to be in the community with non-military people and to assimilate with the culture.”

[Appendix C](#) provides a table with additional site comparisons on key variables.

RESEARCH QUESTION 3:

In what ways are local partnerships and networks developed? What types of partnerships support the projects? In what ways do partnerships contribute to the effectiveness of project implementation and outcomes?

CCPs formed critical relationships with partners that included but were not limited to military medical entities that address physical and mental health; academic institutions; museums; performing arts centers; and arts companies, producers, and education programs. Across sites, partnerships were essential to CCP success, allowing them to address a wider array of needs, access more participants, and provide higher-quality programming and support for participants. While this section focuses on partnerships, it is also important to note the existence of additional key stakeholders such as individuals hired for a single role (e.g., teaching artists), funders, or donors of materials (e.g., supplies).

PARTNERSHIP AND NETWORK DEVELOPMENT

CCP local networks and partnerships developed in several ways. Most grew from previous relationships and mutual areas of interest. For example, several organizations were aware of or had worked with each other previously, having attended other military-related events or the Creative Forces Summit. This led easily to natural connections and shared goals. One partner explained, “Familiarity and shared goals lead to deeper collaboration.” Generally, networks developed in this way when the CCP lead was an arts organization.

In other cases, state or local arts agencies used their network to bring organizations together, along with other entities. One person explained, “We started with our known entities and helped educate them on the value of working with the arts and the military to continue to build the networks.” The partner organizations in these CCPs typically provided support and education, working with more peripheral organizations to expand the network and build regional capacity to serve the military community through arts engagement.

CCP PARTNERS

The number of partner organizations per CCP ranged from 3 to 13. Figure 2 shows the different types of organizations, including lead and partner organizations, involved in each CCP. All CCPs partnered with a non-profit arts agency and a clinical site, which would be expected given that partnerships were required for all project proposals. Other common partners included a state or local arts agency (80%), a veteran service organization (VSO; 40%), and a college or university (40%).

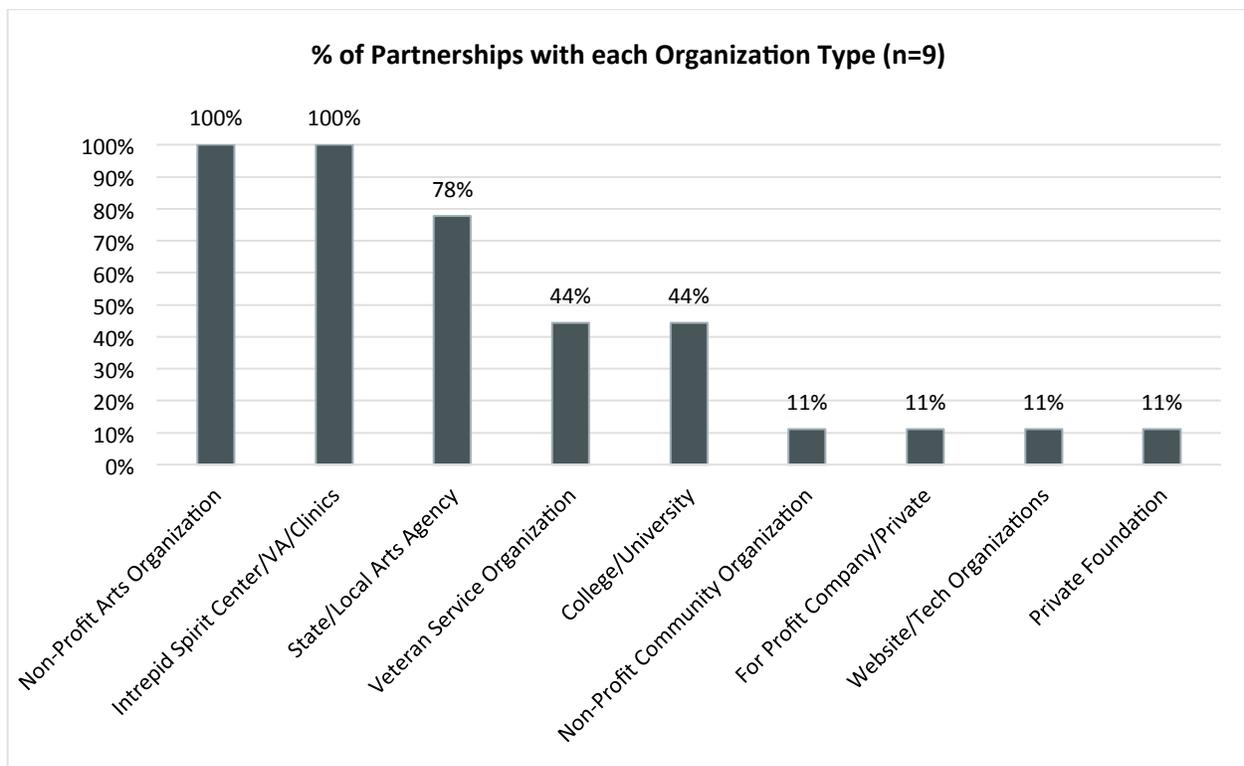


FIGURE 2.
PERCENT OF PARTNERSHIPS INVOLVING EACH ORGANIZATION TYPE

THE ROLE OF STATE ARTS AGENCIES

Several CCPs and partners discussed the role of SAAs. SAAs supported CCP implementation by reviewing projects, helping organizations network, mentoring, convening the CCPs, providing practical and administrative support and, in some cases, financial support. Many people noted that SAAs are well positioned to understand their constituents, their communities, and existing programs and networks, and their involvement can maximize CCP success.

RESEARCH QUESTION 4:

How do the project sites approach clinic-to-community engagement? In what ways are the projects integrated into/coordinating with the host organization (e.g., base, hospital, VSO, arts organization), clinical setting, and/or other entities/communities?

In practice, the clinic-to-community connections were more variable. In some cases, CCPs developed relationships with other clinical entities, instead of or in addition to the Creative Forces clinical program, such as other clinics operating in the same medical facility or other medical facilities. Some worked collaboratively to develop and conduct outreach for programming.

Figure 3 shows a continuum of general approaches to clinic-to-community engagement with the Creative Forces clinical programs, as well as the number of CCPs using each approach. For five sites, clinic-to-community relationships were “in progress.” These sites established a working relationship with the CAT and/or clinical director, provided ongoing communication, and exhibited flexibility in working with the clinical staff. This was strengthened when CCP site directors or partners invited CAT or clinic personnel to be a part of the steering committee, included them on communications, invited them to meetings, or made onsite visits to the clinic. This resulted in bi-directional communication.

Three CCPs had a “limited” connection with the Creative Forces clinical sites. In some cases, the CATs were aware of the CCP and visited or volunteered for the CCP, but the relationship was not fully established, and ongoing communication was limited. The CATs often had fliers or informational materials to give to their patients, but the referral process was not formalized. In one case, there were difficulties establishing a process for referrals within the context of the military base. According to the Clinic Director, a work-around process was developed with the CATs, but few service members were referred because of paperwork issues.

One CCP had limited involvement with the Creative Forces clinical program but coordinated with another clinic at the same medical facility.

“It is really about the relationship. Projects are successful when relationships with clinic personnel are strong. They (arts organizations) need to work with the military and legal, which is inflexible. To work with the military, you have to bend and be adaptable.” *Creative Forces Clinical Director*

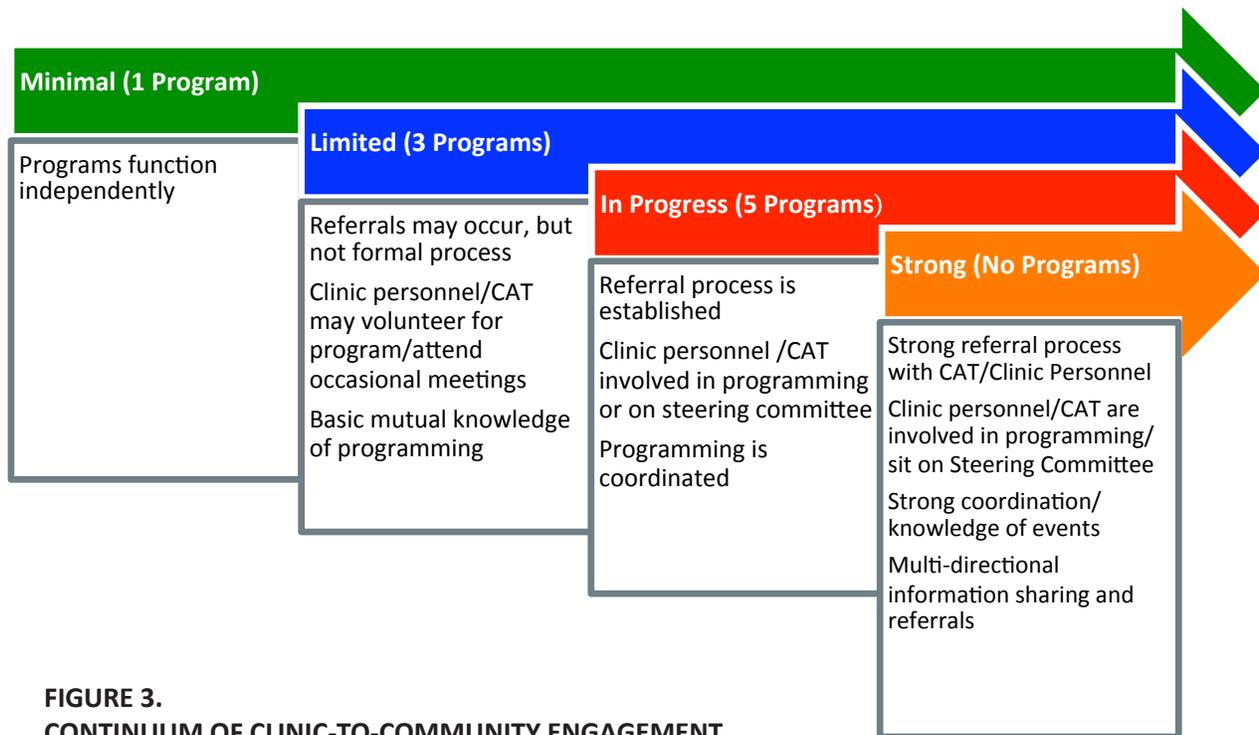


FIGURE 3.
CONTINUUM OF CLINIC-TO-COMMUNITY ENGAGEMENT

Establishing an effective relationship at the outset of the CCP was important. Several CATs reported a “strong responsibility to their patient” and would not feel comfortable making referrals unless they had an equally strong understanding of and belief in the CCP. Once this had been established, there were several ways in which they were able to make a “warm handoff.” For example, one CAT called the CCP director with the patient in the room to facilitate a three-way conversation as part of the referral process. Another CAT attended the CCP first class after making a referral to ease the transition. In a few cases, the CCP was able to make a presentation or offer a class on the base or at the hospital, and this helped to begin the process of transitioning from the clinic to the community. A CAT explained, “We are the connection, liaison, and support that gives them the safety net to begin the new program.”

RECRUITMENT, MARKETING, AND OUTREACH

The number of partner organizations per CCP ranged from 3 to 13. Figure 2 shows the different types of organizations, including lead and partner organizations, involved in each CCP. All CCPs partnered with a non-profit arts agency and a clinical site, which would be expected given that partnerships were required for all project proposals. Other common partners included a state or local arts agency (80%), a veteran service organization (VSO; 40%), and a college or university (40%).

In addition to working with clinics, CCPs also tried to market and recruit through other ways. Generally, there were two methods for recruiting participants, and CCP project sites used both. Traditional methods of recruiting included press releases, fliers, and social media. While this drew a small handful of participants, this method, alone, was not successful. For example, a project director shared, “We wanted them to come to us and we advertised, but none came. We realized we needed to go where they are.”

However, CCPs also used much more personalized methods and found that recruitment was most effective when they established trust, developed relationships, and built networks. CCP directors reported that they recruited through VSOs, clinics, and other venues on base, using in-person presentations and word-of-mouth. Building trust with organizations and individuals directly connected to military-connected population increased the willingness of military-connected individuals willing to engage in CCP programming.

“I’m doing outreach for my program. How do you engage a community which is tribal and distrustful of outsiders? You have to get someone’s OK. That is a hard thing, and that doesn’t happen overnight. Many want to help the military, but part of the ethos is, they are self-reliant and can do this on their own. It takes trust.” CCP Director

RESEARCH QUESTION 5: *What specific needs of military-connected individuals and families do the projects address?*

While CCP personnel noted there are a variety of needs that can be addressed by community arts engagement, the primary focus is improving the quality of life of military-connected individuals through enhanced health, wellness, and social connections within the community. CCP site personnel reported working with individuals who were coping with stress, depression, isolation, post-traumatic stress, relationship difficulties, employment concerns, and physical challenges. Some participants were also experiencing housing or financial insecurity.

Across sites, interviewees and focus groups participants believed that Community Connection projects helped promote health and wellness for participants. The arts enabled them to release and manage stress, tell their stories, and express difficult feelings and experiences non-verbally. One person described, “I believe stories are essential to understand ourselves. This is about their challenges, PTSD [post traumatic stress disorder], emotional isolation, interpersonal issues, reintegrating into civilian life, handling traumatic events and experiences while in service. The arts address all these needs.” Anecdotally, staff members and participants reported improvements in self-regulation, mood, the ability to venture out into the community, and other aspects of personal growth. Participants were also willing to explore new skills and develop artistic abilities. Another staff member said, “Focusing growth exploration creates a sense of agency in their own healing, and arts creation is woven into the fabric of their healing.”

Isolation is a key issue and Community Connection projects help participants build their own communities, reintegrate with family, and connect with the greater civilian community. Interviewees observed that service members often build tight connections within their unit. After leaving the military, they can lose a sense of belonging that comes from shared values, culture, and understanding. The CCPs provided opportunities to re-establish and sometimes expand or deepen their sense of community and connection as they meet others who have served in different branches and generations. The CCPs also helped reconnect families by providing opportunities for families to engage in arts experiences together. Finally, the CCPs provided opportunities for participants to assimilate with the civilian community. This occurred through shared, hands-on arts activities, as well as exhibitions, performances, and shows where the community can learn more about military culture and the experiences of individuals who have served. An instructor shared,

I believe the goals are to validate the experiences of veterans and provide an emotional outlet and skill building for them with the audio production to understand their story, articulate it, and have healing in a therapeutic manner. ... This also gives visibility to the civilians of their needs, dedication, perseverance, and struggles they go through. It is a bit about their culture. I think showing that to the public can get more people to appreciate veterans.

Research Question #7 explores additional findings on the benefits.

“Patients come to the clinic and they are introduced to creative arts therapy, and they receive outstanding care in the system. When they are discharged, we want them to integrate the skills and coping strategies they have gained to keep up their well-being. The creative arts are a great way to do this. The creative arts integrate cognition, sensory motor, and socio-emotional well-being. On the plus side, they are doing creative arts in the community, and they are building more of a connection to other people and social circles in their immediate network. This is important for civilians and the community to meet the service members, and it gives civilians a better understanding of the military community. This helps veterans makes connections, and this helps to build the bridge.” *Creative Arts Therapist*

RESEARCH QUESTION 6:

How are the projects received by the populations served? The host and partner organizations?

Overall, the projects were received quite positively by the populations served. While initial outreach efforts and participants’ hesitation initially presented some challenges, people who ventured in to participate generally returned and signed up for additional classes or programs. Many CCPs reported that attendance grew overtime, as participants developed that trust and understanding. Similarly, community feedback has been positive when attending exhibitions and performances.

CCP and partner personnel were strongly committed to supporting military-connected individuals and to the use of community arts engagement to achieve positive outcomes for them. Many contrasted their experiences with the CCP to their relationships with other programs and collaborators, commenting on the high level of commitment, quality, and rewards of the CCPs.

Arts organizations noted that the project helped them define their roles in working with military-connected personnel, increased their capacity in working with military-connected individuals, and broadened their experience base. Further, they learned to work with other organizations, which ultimately increases their presence in the community and helps build their networks. Ultimately, many have reinforced their commitment to working with the target population on an ongoing basis. One person explained, “This is helping organizations develop a system, rather than focusing programming around ‘military month’ in November. We are hoping this will be sustained and ingrained.”

RESEARCH QUESTION 7:

What added value or benefit do the community arts providers believe they provide for the target populations via the Creative Forces Community Connections projects? What observations or experiences support their beliefs?

Improving outcomes for the target population was at the heart of the CCPs. Community arts providers, as well as the participants themselves, identified four areas where the CCPs benefited the military-connected participant populations:

- Improved mental health and or quality of life,
- Increased sense of community,
- Improved artistic skills, and
- Increased empowerment.

Improved mental health or quality of life. Across CCPs, participants shared that the project activities and relationships improved their mental health and quality of life. Several shared examples of how they were able to relax and reduce anxiety while engaging in the arts. A participant explained, “This all relates to me. Besides learning a new skill and understanding a new medium, I can shut off my left brain and use my right brain. It is a chance to relax and focus on me.” Another shared,

We are wired differently, and we have difficulty finding comfort when we walk into a new place. I wasn’t assessing threats here, but I do that [in other areas]. We need to be around other people doing the creative work, and it tricks us into mindfulness when we engage in a creative project.

The arts also helped them tell their stories and express feelings. By sharing their work with the greater community, they felt heard and empowered. A participant commented, “You take on a role [in a play] that you can put your experiences into, a role that can relieve some stress.”

Improved sense of community. Within the CCPs, there was an incredible sense of community. Participants across branches of service and generations from the Vietnam era to the ongoing Gulf War have created communities centered around the arts. One participant said, “It gives us an opportunity to work together as a team and work toward a common goal, which is what you do in the military...There is give and take between actors in the play. You rely on others; they rely on you.” In many cases, friendships that developed in the confines of the CCP have moved into the community. A participant shared, “This has enabled me to connect with the outside world and with my family. That happened because I met some new people here, and this program bridged that gap.”

Improved artistic skills. Participants reported increased artistic skills within their discipline of interest. For example, one participant has taken several writing classes and recently enrolled in a master’s degree program in creative writing. The participant shared, “I want to learn to master my craft, improve my writing, explore my needs, and publish my work. I want to teach it to others to tell their story.” Several have demonstrated their skills or displayed their work through exhibits, performances, or published documents. Some have gone on to enter their art into state and national competitions, leading to a sense of satisfaction and accomplishment. A participant who performed at a showcase said, “I don’t know what I would do if I didn’t have my music. It has saved me.”

Increased empowerment. Several participants said they developed their leadership skill by volunteering for the CCP, leading or facilitating CCP classes or workshops, within the CCP, or receiving paid employment in the arts. Ultimately, this increased their sense of ownership and empowerment. A participant commented, “We teach each other – find the talents others have. The fact that [another participant] is willing to give up his time when he is not a social person shows that he is growing.” Informal peer mentoring is also part of this, as one participant described: “People who have been here longer can help and give advice based on their experience.” A teaching artist observed, “The program has helped [participants] develop a sense of agency, has made them advocates, and they are not just partaking of the program.”

When asked for evidence of these benefits, CCP personnel acknowledged that they did not have hard outcomes data to substantiate them. However, they pointed to attendance records, repeat attenders, personal observations, and the stories and self-reports of military-connected participants. These observations were consistent with the themes that emerged from qualitative data gathered across the study. Table 4 includes additional quotations that were gathered during the current evaluation.

TABLE 4.
SAMPLE QUOTATIONS FROM CCP PARTICIPANTS

CCP PARTICIPANT SAMPLE QUOTATIONS
<i>"I get a lot of it is hanging out with these guys. I have learned a lot, and it has been good to give me a sense of purpose. I volunteer as much as I can, and it is a pleasure to be here."</i>
<i>"This gives veterans an opportunity to have an outlet to artistically express themselves based on their emotions in and out of wars. To express it through voice and writing. It is fabulous. It is a great outlet."</i>
<i>"I'm here because of the ceramics. I loved it in high school, and now I'm coming back. I forget the pain, and I lose track of time when I'm here. This helps to keep us going. ... This helps with our creativity, I'm getting good and can help others, and we inspire people with our work."</i>
<i>"It is for people who have suffered TBI and other combat injuries, like PTS. It isn't a solution, and it won't put you back together, but it is giving you the tools to regain and operate, regain a sense of normalcy prior to the injuries. I came into the military whole, and I want to return to that. This is helping me find a way to get back there and a way to find peace."</i>
<i>"We sit isolated ... I would say, there is an error of arrogance that we don't interact with the community. You don't know what you are getting into. How do I get outside of these walls because I have done this (military) for 26 years? Going there, and having to work with others, you are ripped out of your shell, and you are at this whim of everyone around you. You have to rebuild your network and connections, and find the people in the community at large, and build the network. It has been huge even for the 10 months I have been doing that. It is huge to establish relationships with people that don't do the same thing I do. Out there, there are differences in opinions and understanding, and I have to learn it is OK not to think the way I think."</i>

RESEARCH QUESTION 8:
What are the Community Connections project outcomes?

This section reviews project outcomes for the CCP program level, as well as the lead organizations, partners, and participants. Research Question 10 covers CCP sharable products. As noted above, CCPs were not required to identify measurable outcomes or data collection methodologies for participants, the lead organization, or the partner organizations at the outset of the project.

OUTCOMES – PROGRAM LEVEL

The Creative Forces CCP program intended to enhance well-being and quality of life for military-connected individuals through community arts engagement programming and/or networks near Creative Forces clinical sites. During 2019, CCPs were successfully implemented in eight states, with one state fielding two CCPs. Throughout the study period, the Creative Forces core national team maintained consistent contact with each site and provided customized site-level guidance. The team also met frequently to review progress.

OUTCOMES – LEAD ORGANIZATIONS

CCP lead organizations did not identify target organizational outcomes, and most did not consistently track data reflecting organization-level implementation (e.g., meetings and attendance) and outcomes. However, qualitative data collected through interviews and focus groups during the study identified the following outcomes for lead organizations.

New sense of mission: Across CCPs, personnel noted that they had a refreshed commitment to working with the military-connected individuals. One person shared, “I think all of our partners have a new sense of mission and are energized.” Further, some organizations and partners expanded their projects to specifically work with military-connected individuals, and this was a new population for them. These organizations learned about the transferability of their existing approaches to working with military connected individuals and expressed a commitment to continuing working with the target population.

Increased awareness of and capacity to work with the military community: Organization and partner leaders said they increased their capacity and awareness for working with military-connected individuals. They noted that the partnership helped them understand military culture, and they felt better equipped to work with the military community. This came from some of the training and capacity building that occurred across partnerships, by developing relationships with military connected individuals, and by working with the VSO. Through this process, their conviction that arts help the target population grew, and they were exploring ways to continue this work. One person explained, “Before this project, we worked with populations experiencing trauma, but not specifically with veterans. Because of our partnership and working with other organizations, we learned more about the military, and we have been able to serve that population.” Another commented, “This is opening the door to create access and outreach in our community. We are building a bridge and we are able to serve our military community.”

Improved interaction and collaboration among arts organizations: CCPs also noted that the project changed the ways in which arts organizations interacted. They reported less competition amongst organizations as networking, collaboration, and trust grew. Several leaders acknowledged that they grew more comfortable referring participants to another organization, if they had an interest in a different art experience. A CCP director commented, “From my perspective, there is more cohesion within the community arts organizations. They are working together and are no longer competitive. They are successful when they work collaboratively, and this is boosting their strength.”

Improved communication with clinical providers: CCP leaders also said the program changed the way they worked with clinics. For example, an arts organization previously sent fliers to a clinic about workshops. However, they now understand the importance of face-to-face contact, meeting with clinic personnel, and providing direct information to military-connected populations. They also believed these efforts have helped clinic providers become more aware of their services and gain more confidence in arts organizations and their ability to work with the population. One person commented, “There is a better connection between our clinic providers, and they are making referrals to the community. They are seeing this as a way to help their patients and to get them out of the patient role into the empowered role.” This has helped increased clientele.

Increased community awareness of the benefits of the arts: Finally, there was a belief that the greater community was developing an understanding of the arts. This occurred as a result of pop-up cafés, exhibitions, and performances. A CCP director commented, “I don’t know how you measure this, but I believe the San Diego community knows more about us. They have more knowledge.” Another CCP director shared, “I believe our community is developing an understanding of the arts and of our military population. Our attendance has continued to grow.”

OUTCOMES – PARTNER ORGANIZATIONS

Similar to lead organizations, CCPs did not include target outcomes for partners, but qualitative interview and focus group data did identify positive impacts. Like the lead organizations, partners reported greater visibility in their communities. Through CCP networks and partnering, they became more aware of other local programs serving military-connected populations and developed new relationships with arts, clinical, and/or community organizations. Depending on the CCP, partnerships allowed them to reach new pools and larger numbers of participants and provided more opportunities for referrals. Partner organizations also reported developing knowledge of and increasing their commitment to working with military-connected populations through arts engagement.

OUTCOMES – PARTICIPANTS

CCPs were asked to collect data that demonstrated evidence of implementation and impact. However, they differed in their capacity to do this. Across CCPs, data were collected inconsistently, and there were issues with data quality.

Implementation data (outputs) usually included the number of events, number of attendees, and products created. Table 5 shows the aggregated implementation data collected across all sites, although some sites provided very limited data. The results show that there were a number of large public events, organizational trainings to build capacity, and arts engagement activities. Although most sites collected attendance, many reports were estimates. Additionally, drop-in programs rarely collected or reported data. Further, CCPs typically did not collect names because of confidentiality issues, so it is impossible to run analyses of repeat attendees.

**TABLE 5.
IMPLEMENTATION DATA**

IMPLEMENTATION DATA	
DATA SOURCE	RESULTS
Public Events and Attendance	<p>5 Pop-Up Cafes</p> <ul style="list-style-type: none"> • 521 Attendees (estimated based on family size) <p>Veteran Creative Arts Expo</p> <ul style="list-style-type: none"> • 183 attendees <p>3 Civilian Dialogues</p> <ul style="list-style-type: none"> • 41 attendees <p>Culminating Events (attendance not recorded)</p> <ul style="list-style-type: none"> • 3 staged Shakespearean Performances • Performing Arts Showcase: Joint James Haley and Bay Pines Performance • VetArtSpan Showcase • DIOVOLO Dance Performance • Art Spark/Texas Folklife Culminating Event
Organizational Trainings and Attendance	<p>4 Artist Facilitator Trainings</p> <ul style="list-style-type: none"> • 56 trained <p>4 Military and Service Organization Trainings</p> <ul style="list-style-type: none"> • 23 trained <p>4 Collaborative Planning Meetings</p> <ul style="list-style-type: none"> • 24 to 28 participants <p>1 Summit II Training (Focus on arts Organizations and individuals)</p> <ul style="list-style-type: none"> • 57 individuals (27 organizations)
Arts Engagement Activities and Attendance	<p>277 participants in arts engagement activities (classes, programs, and workshops)</p> <p>13 Performers: DIOVOLO Dance Company</p> <p>16 workshops, classes (writing, audio recording, multidisciplinary)</p> <p>185 arts engagement experiences (multidisciplinary)</p> <p>Drop-in Open Studio (one evening per week): 20 to 42 participants/week, with an average of 20</p> <p><i>Plus many additional drop-in arts experiences</i></p>
Public Facing Documents	<p>2 Websites</p> <p>5 Primers</p> <p>26 Podcasts</p> <p>4 Video Documentaries</p>
Website Analytics	<p>April to September 2019 (analytics from 1 website)</p> <ul style="list-style-type: none"> • 1,238 unique visitors • 3,010 total visits • 18,186 pages • 50,814 hits

Most programs utilized surveys to report on their outcomes. Overall, the questions, scales, and quality of the surveys varied considerably, and response rates tended to be very low. Both program leaders and participants acknowledged that participants may be reluctant to complete surveys or provide feedback, preferring to maintain their privacy. Because of these issues, only a few survey questions could be aggregated.

Despite the limitations of the surveys, the results show very positive experiences. Three of the questions asked across sites had enough commonalities that they were able to be aggregated. While the wording differed somewhat, the general themes were close enough for comparison. In addition, on two of the surveys, a CCP used a ten-point scale instead of a five-point scale, but for comparison, this scale was recalculated. These aggregations across the surveys represent different sites.

A total of four programs asked participants about their level of engagement during the CCP event. Overall, 81% of participants indicated a very high level of engagement (see Figure 4). However, by site, these results differed. Generally, participants reported a higher level of engagement at small workshops or classes compared to a one-off large event. The other two survey questions were administered at three sites. These results show that 97% of respondents agreed the class had a positive impact on their mood, and 92% were likely to refer someone to participate in the CCP (see Figures 5 and 6, respectively). These questions were administered to participants after a class or workshop.

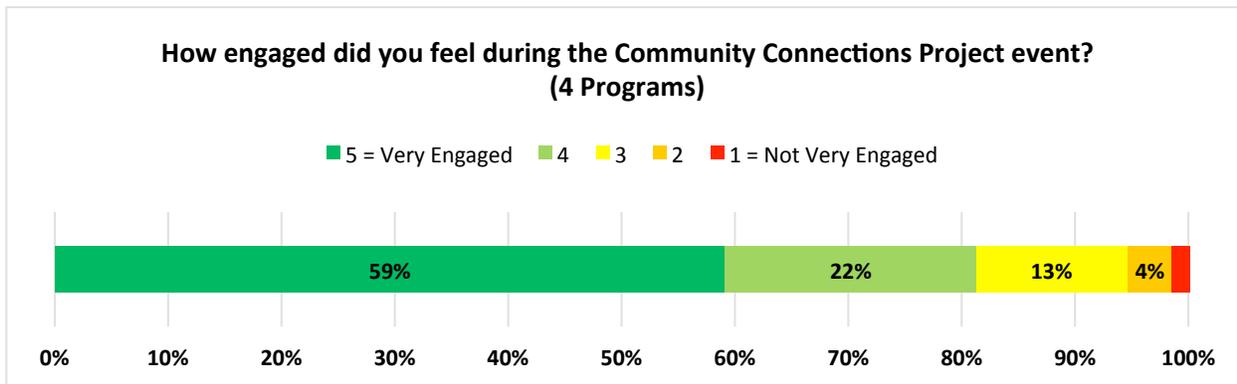


FIGURE 4.
PARTICIPANT SURVEY RESULTS – 4 PROGRAMS AGGREGATED

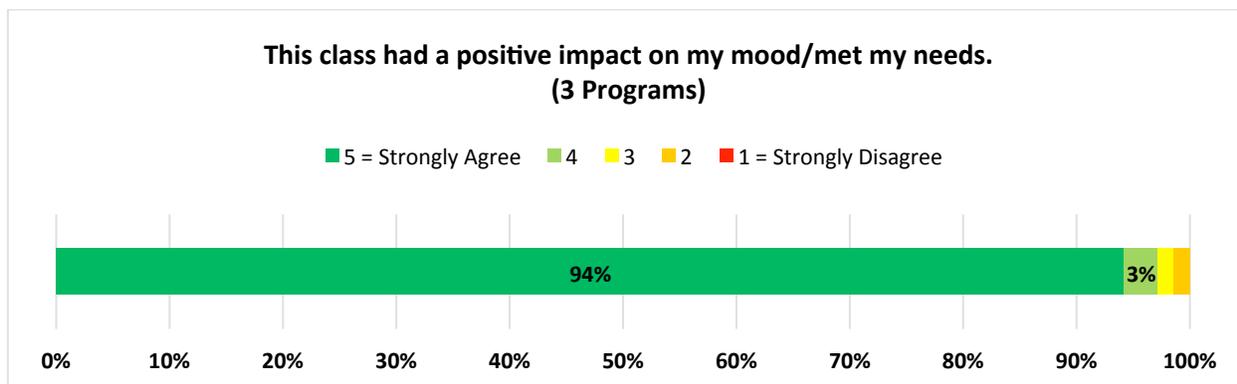


FIGURE 5.
PARTICIPANT SURVEY RESULTS – 3 PROGRAMS AGGREGATED

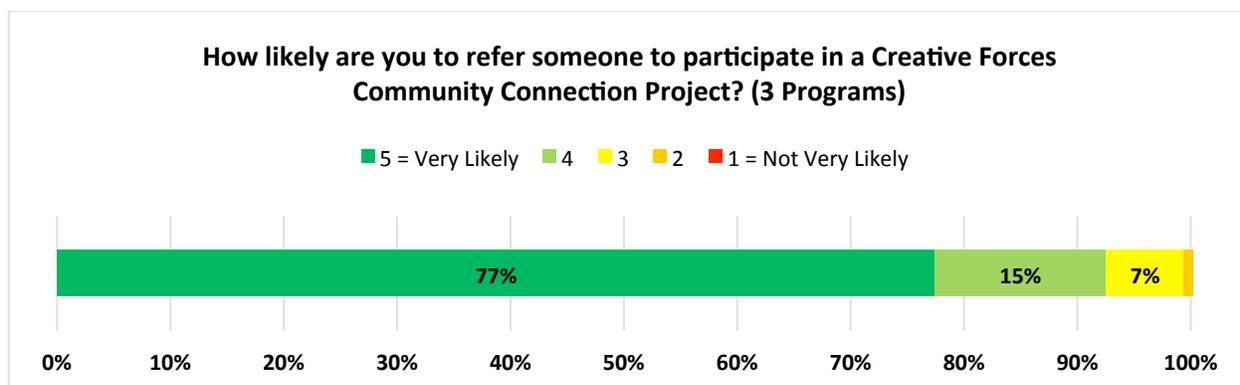


FIGURE 6.
PARTICIPANT SURVEY RESULTS – 3 PROGRAMS AGGREGATED

Additional survey questions were also asked across the sites. Some questions had very few respondents (n=3) and should be interpreted cautiously. Most of the questions were developed based on a five-point scale, with each end point aligning to the question stem and “5” being the high/positive end of the scale.

The results are positive, and consistent with qualitative data. Overall participants appeared to enjoy their experience, felt comfortable with the teaching artists, and improved on or learned new skills. While fewer respondents agreed that they understood the benefits the arts had on their psychological and emotional well-being, this question was asked during a one-time large event.

Arts organizations also completed surveys about their experience related to trainings and workshops. Again, the responses across the trainings were positive and consistent with qualitative findings, with over 80% of respondents responded affirmatively on all questions, except one). Similarly, one CCP asked teaching artists to rate the quality of their experience. On these questions, 95% of teaching artists agreed the experience was successful and the participant was engaged, and 94% agreed coordination was easy).

OUTCOMES – OBSERVATIONS ABOUT SITE-LEVEL DATA COLLECTION

Overall, the combination of qualitative data, implementation data, and survey data shows that participants and arts organizations benefitted from the CCPs. However, these results could have been strengthened if the implementation and outcomes data were collected consistently and if survey questions aligned across projects. This issue will be discussed further in the lessons learned section.

RESEARCH QUESTION 9:
To what extent do the projects address sustainability?

The extent to which sustainability has been addressed by the CCPs depended primarily on whether the project was an extension of an existing project and the lead organization’s plans for the future. Some sustainability planning was evident for ongoing projects or projects that were intended to establish an ongoing network. These CCP leaders sought to strengthen existing partnership commitments as they looked to the future. These commitments represented a range of resources and roles as described above in Research Question 3. One CCP director shared, “I believe the way you do this is by keeping people involved and building partnerships.” Some focused on building systems, dedicating a portion of their budget, assigning staff, and building capacity for this work. For one project, this included building logic models and mechanisms for data collection: “We are setting up for [sustainability]. We want to build this into the project and collect data, rather than just one or two organizations doing this on their own. We want to have a larger pool, working together, to show the value.”

For the remaining projects, most in their first year, CCP directors said they have not yet focused on sustainability. Many have created products, such as websites and materials and developed partnerships that will sustain beyond the year, but the projects themselves are not sustainable due to a lack of resources – financial resources, staff hours, and overall administrative capacity.

CCP leaders, across the board, reported seeking funding through other agencies, philanthropic sources, and fundraisers. In some cases, project directors noted that they have funds remaining from their matching grants or they have received additional funding to continue parts of the program. However, project directors noted that long-term funding, as well as solid partnerships, are needed to make programs sustainable. One person suggested, “This really needs to be a government contract. We can find the money here and there, but the amount and time it takes to fund it is not sustainable for organizations.” They also noted that growing support from the private sector, and the visibility on the national and local level contributes to sustainability.

Like CCP leaders, project partners interviewed through this study were interested in continuing the work but acknowledged that staff time and funding were mitigating factors. Partnerships with military personnel have an additional challenge, as described by one CCP leader: “You might be working with somebody on base, and then they get transferred someplace else...there’s no guarantee.”

RESEARCH QUESTION 10:

What factors enhance or inhibit effective implementation and outcomes?

Program implementation and outcomes are influenced by contextual and other factors. This section identifies key factors that enhanced and inhibited implementation or outcomes at the program and site levels.

FACTORS ENHANCING PROGRAM-LEVEL IMPLEMENTATION AND OUTCOMES

Visibility of Creative Forces and the national leadership: CCPs were able to leverage the visibility of Creative Forces, AFTA, and the Arts Endowment to recruit partners and promote community awareness.

FACTORS ENHANCING SITE-LEVEL IMPLEMENTATION AND OUTCOMES

CCP and partner commitment to the military-connected population and the arts: Across the board, CCP personnel, teaching artists, and partners were highly committed to the benefits of community arts engagement for military-connected individuals. This was also evident to participants and, according to those interviewed, was a key reason for their continued engagement in the arts programs.

CCP and partner understanding of military culture: Participants often volunteered their perceptions about the high degree to which CCP and partner personnel understood or were willing to learn about military culture. Many said that, without this understanding and openness, they would not have participated.

FACTORS INHIBITING SITE-LEVEL IMPLEMENTATION AND OUTCOMES

Changes in partner commitments: Shifts in a partner’s leadership, staff, mission, or funding led to a change in or withdrawal of their commitment.

Competition for the same participant population: In some communities, multiple programs were competing to engage the same population.

Lack of expertise, capacity, or resources for data collection. It is important to note that CCPs were not required to conduct a program evaluation. However, it was hoped they would be able to gather basic data, such as attendance or participant surveys, to contribute to this study. This proved to be challenging for some sites due to a lack of knowledge and expertise with data collection. While several sites developed their own surveys, quality and administration were inconsistent. Many sites lacked the bandwidth to develop expertise or carry out evaluation activities.

Lack of experience with military administration and bureaucracy. CCP personnel and their military partners observed that interacting with the military is challenging in a variety of ways, from logistical issues to understanding how decisions are made. For some CCPs, this resulted in setbacks.

RESEARCH QUESTION 11:

What factors enhance or inhibit effective implementation and outcomes?

PARTICIPANTS

Many factors influence individuals' participation. CCP directors, teaching artists, and partners spoke of the hesitation many potential CCP participants have on entering a new environment or experience. According to military partners, there can also be a stigma associated with programs that are perceived as addressing psychosocial concerns. Building trust, relationships, and networks were reported as the most effective means of recruitment. CCP personnel also stressed the importance of creating a safe and welcoming environment, as well as a sense of belonging and ownership for participants. They recommended creating opportunities for people to “test the waters” through a single event or an open house. At some sites, inviting family or friends has been helpful. Enabling participants to provide leadership has also been successful.

LEAD ORGANIZATION

The lead organizations for the CCPs were highly committed to serving the military-connected population through arts engagement. Where staff time and resources were limited, this personal commitment sustained the staff members who were responsible for the program. However, some acknowledged it would be difficult to sustain the same level of additional work over longer periods of time and in the face of competing demands.

Balancing person-centered programming with evaluation needs can be challenging. CCP personnel embraced the idea of program monitoring. They believed outcomes data would demonstrate the benefit of community arts engagement for military-connected individuals, collectively build knowledge to serve this community, and improve the impact of their programs. In short, they were committed to the idea of evaluation. As noted above, however, lack of expertise, capacity, or resources hampered data collection and evaluation. The CCPs were also concerned about leaning on their participants for evaluation data. Several observed that participants can be reluctant to merely sign an attendance sheet, and hesitation increases with program feedback surveys and even more so with assessments of personal concerns. In addition, there is a perception among those who work with military-connected individuals that this population is frequently under study, and they believe it is important for participants to feel valued for their presence and not their data. This perception was echoed by a few of the participants who were interviewed. This leaves CCPs and their partners grappling with how to conduct person-centered programs, where participant needs come first, while monitoring program outcomes.

PARTNERS AND PARTNERSHIPS

Partnerships are critical and worth the investment. While effective partnerships take time to develop, they are essential for meeting the needs of the intended participants. At the very least, an effective program requires expertise in and access to military-connected communities and high-quality arts programming. Both CCP personnel and partners reported that they would not have been able to implement the program activities and serve the target population without the partnerships. CCP personnel suggested the Creative Forces program provide guidance on partnering, such as how to identify and vet partners, sample partnership agreements, and how-tos for collaboration.

PROGRAM MODELS

Programs with ongoing engagement build belonging and a sense of community. Observations by CCP personnel, partners, and participants suggested that trust, personal growth, and relationship-building require continuity of engagement. However, there is also a role for events and brief activities, as participants can check out the program with low investment. They also create community awareness and provide an easy way for family and caregivers to become involved.

Participants placed high value on programs that invested in understanding the military culture. CCP directors and partner personnel underscored the need for program leaders, teaching artists, and other staff to understand the military culture in order to competently serve the target population and to interface with military institutions. This was also reflected in participants' comments about how they valued staff members' ability to understand their experience and challenges. CCPs used different strategies to enhance understanding of military culture and experience, such as PsychArmor training (<https://psycharmor.org/>) and informal advising from military personnel and arts therapists working with military-connected individuals. In addition, a number of CCP directors and staff noted demographic differences between their teams and the people they serve, particularly in racial/ethnic diversity. They are interested in addressing this discrepancy, but small programs have limited positions and few opportunities to recruit new staff members. Further, accessing diverse staff candidate pools can be challenging. Some have considered seeking training or advising to strengthen the cultural awareness and skills of their team.

RECOMMENDATIONS

RESEARCH QUESTION 12:

What are the recommendations for strengthening clinic-to-community engagement programming at Creative Forces sites now and in the future? For strengthening, more broadly, community engagement programming for the target population of Creative Forces?

To strengthen clinic-to-community programming at Creative Forces sites and community engagement for military-connected populations, in general, consider the following.

Ensure the project period aligns with overall program goals: According to CCPs, it was challenging to establish solid partnerships, implement a high-quality program, and complete a final report within one year. They recommended extending the project period and/or incorporating a planning phase, possibly under a separate contract or grant. Duration of the project period will also be informed by plans for data collection, which may need to take into account the Paperwork Reduction Act and approvals from institutional review boards, among other things.

Emphasize program designs that support consistent and continuous engagement to achieve intended outcomes: According to CCPs and participants, ongoing engagement fosters trust, relationships, and networks, which substantively contribute to positive participant outcomes.

Involve participants in program planning, implementation, and evaluation: Military art projects will benefit from authentic participant input at all stages of programming. This will also enhance cultural understanding and communicate respect for the target population.

Consider the optimal roles of Creative Forces clinical sites and how to facilitate those roles: CCP interactions with Creative Forces clinical sites varied considerably, and some built stronger relationships with non-Creative Forces clinical programs, such as the local VA. If the primary goal is to build the pipeline specifically from the Creative Forces clinical programs, some assistance or intervention may be needed.

Increase visible involvement of the Department of Defense: CCPs observed that the Department of Defense was involved early in the contract period and contributed to the visibility and legitimacy in the community. They recommended this continue throughout the project.

Consider including these three key partners with each project: veterans service organizations, state or local arts agencies, and a clinical entity. Together, these partners provide essential clinical and community support; networking among arts, military, and clinical communities; and a platform for multi-directional referrals.

Provide guidance for the role of state arts agencies: It may be useful to lay out several potential roles for SAAs with Creative Forces community arts engagement programs. This is not intended to be prescriptive: instead, the purpose is to assist SAAs.

Support post-grant (contract) planning from the outset of each project: Planning for the post-grant (contract) period should start at the beginning of each project. Sustaining or scaling up a program after a grant requires advanced considerable planning to ensure resources are in place, particularly for new programs.

RESEARCH QUESTION 13:

What are the recommendations for establishing an evaluation framework and metrics for future performance monitoring?

The results of this study, as well as the challenges associated with gathering data, suggest the following recommendations.

Determine how to balance person-centered programming with the need for credibility and rigorous evidence: Some CCPs and partners struggled with balancing participant needs and effective evaluation and would benefit from guidance. It would be useful for the national team to explore this concern and how it can be addressed in future investments that support community-based military arts programming. This should start with solid awareness of military culture and the experiences of military-connected individuals, not only during their service but also in dealing with military institutions. Recommendations include consulting with members of the target population as Creative Forces implements a plan for national data collection and recommending grantees do the same locally. Cultivating ownership and agency among participants for the improvement of their program may increase their engagement in data collection and evaluation.

Define and communicate the outcomes of Creative Forces community based arts programming, including the learning goals: Use a logic model to structure and communicate this information. This will guide evaluation and promote learning.

Develop a measurement framework for Creative Forces community based arts programming: Aligned with the logic model, the measurement framework will identify the metrics and data needed to monitor outcomes.

Consider common, yet customizable metrics: For example, develop a survey with 1) a small number of core items that align with the Creative Forces Community Engagement logic model and are applicable across programs, and 2) a bank of optional, thematically-based items sites can add. The latter can be organized around target outcomes, populations, implementation factors, etc. Consider using items from existing, vetted tools. Further, consider a simple, centralized, automated data collection process in which 1) participants complete the survey at their program site using grantee computer tablets, 2) participant survey data automatically uploads to a central data bank, and 3) program leads can request and download confidential, automated data reports. Also consider providing a bank of common interview questions and alternative metrics that are unique to and representative of community arts engagement.

Systematize data collection: In order to minimize burden on the sites, use an online format for administering surveys and automatic data collection. This also makes data more accessible for aggregation across sites.

Determine expectations for site-level evaluation and their implications: Site-level data is essential for improving program implementation and outcomes and, ultimately, the benefits for participants. It is also essential for documenting the value of Creative Forces community based arts programming and for advancing the field. There are multiple options for ensuring data collection, ranging from a requirement that program directors conduct an evaluation of their program to an external evaluation across Creative Forces community based arts programming, commissioned by the Arts Endowment. A hybrid of these options should also be considered. The results of the current study indicate that arts organizations vary significantly in the ability to implement effective data collection and metrics. It is recommended that Creative Forces support evaluation of Creative Forces community based arts programming by providing technical assistance and building site-level capacity for evaluation. In addition, all site-level evaluation requirements should be fully described in the RFP, and applications should address those requirements.

APPENDIX A – CCP DATA LIST

CCP DATA COLLECTION

CCP directors received the following list of potential data and materials to submit in order to document implementation and outcomes, as applicable to their model.

- Project documentation
 - o Planning documents
 - o Outreach and engagement documents/promotional materials
 - o Partnership agreements
 - o Data-sharing agreements
 - o Funding commitments
 - o Sustainability plans
 - o Products (training materials, manuals, toolkits, webinars)
 - o Progress reports provided to AFTA
- Implementation data
 - o Project delivery records and notes
 - o Participant demographics
 - o Participant attendance records
- Outcomes/impact data
 - o Project feedback/satisfaction surveys
 - o Measures of change in target outcomes (e.g., skills, knowledge, engagement, behavior, mood)
- Focus groups/interviews to gather qualitative data on implementation and impact
 - o Host organization
 - o Project leaders
 - o Project partners
 - o Project staff
 - o Project participants
 - o Other key stakeholders such as family, community members

APPENDIX B – CCP REQUEST FOR PROPOSAL PROJECT PARAMETERS

REQUEST FOR PROPOSAL

CREATIVE FORCES: NEA MILITARY HEALING ARTS NETWORK CLINIC-TO-COMMUNITY ENGAGEMENT DEMONSTRATION PROJECT SECTION A

PURPOSE, BACKGROUND and PROJECT PARAMETERS

Purpose

The intent of this RFP is to solicit proposals for demonstration projects that will inform strategies and improve our understanding of how clinic and community collaborations, in support of community-based arts programming, can enhance the health, wellness and quality of life for Creative Forces target populations.

The Creative Forces Network aims to:

- Serve the needs of military service members and veterans, along with their families and caregivers, dealing with traumatic brain injuries and associated psychological health issues in clinical and community settings, and
- Promote well-being and improved quality of life for broader military and veteran populations being served and supported by a Creative Forces clinical site. (Note: respondents are encouraged to consult with their local Department of Defense (DoD) and Department of Veterans Affairs (VA) partners to learn more about the service areas of each individual clinical site.)

We are seeking at least one demonstration project associated with each of the active Creative Forces sites. The funding mechanism will be a contract for services with Americans for the Arts (AFTA). Upon the awarding of the contract, AFTA will negotiate with the Contractor on the final terms and deliverables. Up to \$50,000 is available for projects associated with an active Creative Forces site, though it is anticipated most projects will be under that amount. We will consider multiple projects per location, though the total funds allocated within a local Creative Force site service area will not exceed \$50,000.

Background

Creative Forces: NEA Military Healing Arts Network is a partnership of the National Endowment for the Arts, Department of Defense, Department of Veterans Affairs, and state arts agencies. The network serves the special needs of military service members and veterans, along with their families and caregivers, who are dealing with traumatic brain injury (TBI) and psychological health conditions, while also supporting the needs of the broader military and veteran population, to promote well-being and improved quality of life.

The program has three components: Creative Forces places **creative arts therapies** at the core of patient-centered care in military medical facilities, as well as a telehealth program for patients in rural and remote areas; provides increased **community-based arts** opportunities for military service members and veteran family populations around clinical site locations; and invests in **capacity-building efforts**, including the development of manuals, training, and research on the impacts and benefits of the treatment methods.

AFTA serves as the Administrator for Creative Forces and funding is provided by the National Endowment for the Arts (NEA) to AFTA through a Cooperative Agreement. More information about Creative Forces can be found on the NEA [website](#).

In keeping with a core aim of Creative Forces, to increase community-based arts opportunities for military service members, veterans, and their families and caregivers, this contract will support a demonstration project located in the clinical service region of Creative Forces Network sites. Active Creative Forces sites currently include:

Alaska: Joint Base Elmendorf-Richardson (JBER), Anchorage
California: Marine Corps Base Camp Pendleton, Oceanside
Colorado: Fort Carson, near Colorado Springs
Florida: James A. Haley Veterans' Hospital, Tampa
Maryland: National Intrepid Center of Excellence (NICoE) at Walter Reed, Bethesda
North Carolina: Marine Corps Base Camp Lejeune, Jacksonville, NC
Texas: Fort Hood, Killeen
Virginia: Fort Belvoir, Fairfax County, and Naval Medical Center, Portsmouth
Washington: Joint Base Lewis-McChord, Tacoma

Note: The list of active sites may expand before the deadline of September 7, 2018 for demonstration project proposals. Updates regarding active sites will be available on the NEA website.

Project Parameters

Demonstration projects may include, but are not limited to, projects that: increase access to the arts by military patients, service members, veterans and their families/caregivers; improve collaboration and coordination among the local military, veteran and arts communities; expand the network of community arts providers connecting to the military base and local military and veteran organizations; fulfill a need for training, capacity building and program design to improve arts providers' understanding of the target populations and deliver programs that effectively respond to their needs; and demonstrate an approach or tactic that could inform broader efforts across the network through replication in other geographic locations.

Projects that may already be operative, and supporting military and veteran populations around a Creative Forces site, are eligible for funding if the proposal makes the case for how the project will contribute to the learning goals of the network: to better understand how community arts engagement can bridge the connection between clinic to community and advance the health and wellness of Creative Forces target populations.

In all cases, demonstration projects must:

- Improve our understanding of how clinic and community collaboration, in support of community-based arts programming, can enhance the health, wellness and quality of life for Creative Forces target populations.
- Be reflective of an opportunity and/or priority that surfaced during, or in response to, the Creative Forces Summit hosted in conjunction with the Creative Forces site. Summit reports and survey results will be made available for reference by those submitting proposal. Requests for reports and surveys for specific Creative Forces sites can be made by emailing creativeforces@artsusa.org.
- Involve the participation of multiple partners including but not limited to:
 - o creative arts therapists associated with the Creative Forces clinical sites
 - o military/civilian representatives connected to the larger military base, such as the Military Community Health Promotion Councils
 - o local arts agencies, state arts agencies, regional arts organizations and individual artists/teaching artists
 - o local military/veteran service organizations such as state-level Veterans Affairs departments, and
 - o community-based social service organizations and educational institutions, among others.

(Note: Those proposals demonstrating a breadth of partners will be evaluated more favorably than those that do not.)

- Consider the potential for the project to be replicated within the existing service area and across the Creative Forces network.
- Be documented in order to serve as a reference for other sites. Project documentation may include materials such as progress reports, training materials, manuals, toolkits, webinars, promotional materials, etc., all of which will be submitted and included in the online National Resource Center for sharing, free of charge, throughout the network.
- Participate in program evaluations activities, in cooperation with a consultant contracted separately by AFTA, in order to assess and share with others strategies employed by Creative Forces partners to improve the health and wellness of our target population. This may include the collection and submission of data and information related to project planning through implementation.
- Be carried out within a range of federal funding support, available through the Creative Forces Cooperative Agreement, from \$25,000 to \$50,000 within a one-year period to begin no sooner than October 8, 2018 and end September 30, 2019. Proposals should indicate whether additional funding sources will be applied and specify which activities each funding source will support.

APPENDIX C – CCP KEY VARIABLES BY SITE

STATE	CREATIVE FORCES CLINICAL SITE	CCP TITLE	LEAD ORGANIZATION (ORGANIZATION TYPE)	EXISTING OR NEW PROGRAM	DURATION	GEOGRAPHIC SCOPE†
California	Marine Corps Base Camp Pendleton, Oceanside	California Pop Up Community Creative Arts Cafes	Resounding Joy (Non-profit Music Therapy Org)	New	8 months	San Diego County Region
Colorado	Fort Carson, near Colorado Springs	Military Arts Connection	Cultural Office of the Pikes Peak Region (Local Arts Agency)	New	Ongoing	El Paso County Region
Florida	James A. Haley Veterans' Hospital, Tampa	VetArtSpan	The Straz Center (Non-profit Performing Arts Center)	New	8 months	Hillsborough County Region
Maryland	National Intrepid Center of Excellence (NICoE), Bethesda	Shakespeare Project	Chesapeake Shakespeare Company (Non-profit Performing Arts Org)	New	5 months	DC Metro Region
North Carolina	Marine Corps Base Camp Lejeune, Jacksonville	Creative Forces Open Studio	Jacksonville-Onslow Council for the Arts (Local Arts Agency)	Existing	Ongoing	Local
Texas	Fort Hood, Killeen	Stories for Creative Forces Project	Texas Folklife (Non-profit Arts Org)	New	8 months	Bell and Austin County Region
Texas	Fort Hood, Killeen	Ink Stick Project	Art Spark Texas (Non-profit Arts Org)	Existing	8 months	Bell and Austin County Region
Virginia	Fort Belvoir, Fairfax County	Fort Belvoir Creative Forces Network	Virginia Commission for the Arts (State Arts Agency)	New	Unknown*	Northern Virginia Region
Washington	Joint Base Lewis-McChord, Tacoma	Washington Creative Forces Summit II – Healing in Community	ArtsWA (State Arts Agency)	New	6 months	Statewide

† *Local projects:* service locations and target population exist primarily within a community or municipality. *Regional projects:* service locations and/or target population cross communities or municipal boundaries. *State projects:* statewide service locations and/or target populations.

* Project received an extension for a date past this report; duration undetermined at the time of the report.

APPENDIX C – CCP KEY VARIABLES BY SITE

STATE	CCP TITLE	AWARD AMOUNT	ADDITIONAL FUNDING		
			PARTIAL-MATCH	IN-KIND	OTHER
California	California Pop Up Community Creative Arts Cafes	\$50,000		\$5,455	\$1,643
Colorado	Military Arts Connection	\$50,000	\$199,450		
Florida	VetArtSpan	\$50,000		\$9,147	\$119,815
Maryland	Shakespeare Project	\$50,000		\$7,750*	
North Carolina	Creative Forces Open Studio	\$50,000	\$730		
Texas	Stories for Creative Forces Project	\$25,000	\$12,052	\$6,000	\$60
Texas	Ink Stick Project	\$25,000		\$7,215	
Virginia	Fort Belvoir Creative Forces Network	\$50,000			
Washington	Washington Creative Forces Summit II – Healing in Community	\$50,000	\$25,000	\$2,337	\$1,160

APPENDIX C – CCP KEY VARIABLES BY SITE

STATE	CCP TITLE	PARTNERS		GOAL AREAS			
		RELATIONSHIP TO CF CLINICAL SITE	OTHER CLINICAL PARTNERS	TOTAL NUMBER OF PARTNERS	DIRECT SERVICE	CAPACITY BUILDING	COMMUNITY AWARENESS
California	California Pop Up Community Creative Arts Cafes	In Progress	No	7	Yes	Yes	Yes
Colorado	Military Arts Connection	Limited	Yes	9	Yes	Yes	No
Florida	VetArtSpan	In Progress	Yes	13	Yes	No	Yes
Maryland	Shakespeare Project	Minimal	No	2	Yes	No	No
North Carolina	Creative Forces Open Study	Limited	No	5	Yes	No	No
Texas	Stories for Creative Forces Project	Limited	Yes	7	Yes	No	Yes
Texas	Ink Stick Project	In Progress	Yes	8	Yes	Yes	No
Virginia	Fort Belvoir Creative Forces Network	In progress	No	5	Yes	Yes	No
Washington	Washington Creative Forces Summit II – Healing in Community	In Progress	No	6	Yes	Yes	No

APPENDIX C – CCP KEY VARIABLES BY SITE

CREATIVE FORCES®: NEA MILITARY HEALING ARTS NETWORK
COMMUNITY CONNECTIONS PROJECTS STUDY

MARCH 31, 2020

STATE	CCP TITLE	PRIMARY ART DISCIPLINES										INSTRUCTOR TYPE
		MULTI-DISCIPLINARY	VISUAL	MEDIA	MUSIC	THEATER	DANCE MOVEMENT	WRITING	OTHER OR NOTES			
California	California Pop Up Community Creative Arts Cafes	Yes	Yes	No	Yes	No	No	Yes	Yes	Ceramics, Bronze Casting, Museum Tours	Teaching Artists	
Colorado	Military Arts Connection	Yes	Yes	Yes	Yes	No	Yes	Yes	Culinary	Teaching Artists		
Florida	VetArtSpan	Yes	Yes	Yes	Yes	No	Yes	Yes		Teaching Artist		
Maryland	Shakespeare Project	No	No	No	No	Yes	No	No		Teaching Artists		
North Carolina	Creative Forces Open Study	Yes	Yes	No	No	Yes	No	Yes		Teaching Artist		
Texas	Stories for Creative Forces Project	No	No	Yes	No	No	No	No		Teaching Artists		
Texas	Ink Stick Project	No	No	No	No	No	No	Yes		Teaching Artists		
Virginia	Fort Belvoir Creative Forces Network	Yes							Varies across network	Project focused on network development		
Washington	Washington Creative Forces Summit II – Healing in Community	Yes	No	No	Yes	No	No	No	Glass Blowing	Teaching Artists (plus Summit consultants)		

APPENDIX C – CCP KEY VARIABLES BY SITE

STATE	CCP TITLE	ENGAGEMENT MODEL			COLLABORATIVE [†] OR SOLO ARTS ACTIVITIES?	PUBLIC COMPONENT?	PARTICIPANTS			
		SINGLE SESSION EVENTS	ON-GOING DROP-IN	ON-GOING REGULAR ATTENDANCE			SERVICE MEMBERS	VETERANS	FAMILY CAREGIVERS FRIENDS	OTHER
California	California Pop Up Community Creative Arts	Yes	Yes	Yes	Both	Cafés	Yes	Yes	Yes	Community
Colorado	Military Arts Connection	Yes	Yes	Yes	Both		Yes			
Florida	VetArtSpan	Yes	Yes	Yes	Both	Presentations, Performances	Yes	Yes	Yes	Civilian Community
Maryland	Shakespeare Project	Yes	Yes		Collaborative	Theater Performances	Yes	Yes	Yes	
North Carolina	Creative Forces Open Study	Yes	Yes		Both	Optional Exhibitions	Yes	Yes	Yes	
Texas	Stories for Creative Forces Project	Yes	Yes	Yes	Collaborative	End-of-Session Presentations	Yes	Yes	Yes	
Texas	Ink Stick Project	Yes	Yes	Yes	Collaborative	End-of-Session Presentations	Yes	Yes	Yes	
Virginia	Fort Belvoir Creative Forces Network			Network meetings	Collaborative focused on orgs					Organization staff
Washington	Washington Creative Forces Summit II – Healing In Community	Yes	Yes	Yes	Collaborative focused on orgs	Summit II Vet Jams	Yes	Yes	Yes	Community organizations

[†]Includes classes

APPENDIX D – LEAD ORGANIZATIONS AND PARTNERS

LEAD ORGANIZATIONS AND PRIMARY PARTNERS
California: California Pop Up Community Creative Arts Cafes
Resounding Joy: Lead organization Spirit Center and Marine Corps Base Pendleton: Clinical partner Combat Arts San Diego: Thought partner, sponsor of a pop-up café, arts engagement San Diego Veterans Coalition: Thought partner, messaging, social media outreach So Say We All: Thought partner, sponsor of a pop-up café, arts engagement VETART: Thought partner, sponsor of a pop-up café, arts engagement Vets' Community Connections: Thought partner, messaging, marketing, evaluation support, outreach
Colorado: Military Arts Connection
Cultural Office of Pikes Peak Region: Lead organization Fort Carson Warrior Recovery Center: Clinical partner Colorado Creative Industries: State Partner, co-lead many activities Neon Pig Creative: Website Design University of Colorado: Assisted with trainings Colorado Springs Veterans Health & Trauma Clinic: Assisted with trainings, referrals Imagination Celebration: Assisted/co-lead at trainings Andres Hershberger Creative: Website Design Apps Plus Software: Website Design and Tech Support
Florida: VetArtSpan
The Straz Center: Lead organization James A Haley Veterans Hospital: Clinical partner Division of Cultural Affairs: State arts agency, thought partner, assisted with funding The ArtThread Foundation: Collaborator and development of website University of South Florida School of Dance: Collaborator, arts engagement The Morean Arts Center: Collaborator, arts engagement The Salvador Dali Museum: Collaborator, arts engagement Inkwell Center: Collaborator, arts engagement The James Museum of Western and Wildlife Art: Collaborator, arts engagement Diavolo Dance Company: Collaborator, arts engagement Johns Hopkins Medical Center: Evaluation support
Maryland: Chesapeake Shakespeare Company
Chesapeake Shakespeare Company: Lead organization Integrative Health & Wellness in the Internal Medicine Clinic at WRNMMC: Clinical Partner Shakespeare Theatre Association: Educational assistance
North Carolina: Creative Forces Open Studio
Jacksonville-Onslow Council for the Arts: Lead organization Intrepid Spirit Concussion Recovery Center: Clinical partner North Carolina Arts Council: Provided guidance, connections, funding

APPENDIX D – LEAD ORGANIZATIONS AND PARTNERS

Texas: Stories for Creative Forces Project
<p>Texas Folklife: Lead organization Fort Hood Intrepid Spirit Center/CATs: Clinical partner Cultural Activities Center: Provided space for classes and culminating program VA Health Centers: Shared information about the program; provided space for a workshop Texas Commission of the Arts: Thought partner/assisted with grant application Art Spark Texas: Provided military culture training; co-hosted culminating event Texas After Violence: Provided trauma informed training</p>
Texas: Ink Stick Project
<p>Art Spark Texas: Lead organization Fort Hood Intrepid Spirit Center/CATs: Clinical partner Cultural Activities Center: Provided space for classes and culminating program VA Health Centers: Shared information about the program; provided space for a workshop Texas Commission of the Arts: Thought partner/assisted with grant application Veteran Service Coalition: Assisted with networking Texas Folklife: Co-hosted listening party/culminating event Bring Everyone in the Zone: Assisted in developing the military culture presentation</p>
Virginia: Fort Belvoir CF Network, Hampton Roads CF Network
<p>Creative Forces Network of Fort Belvoir Virginia Commission for the Arts: Lead organization National Intrepid Center of Excellence – Walter Reed: Clinical partner The Art League (Alexandria): Arts engagement Workhouse Arts Center (Lorton): Arts engagement George Mason University: Arts engagement, research</p>
Washington Creative Forces Summit II – Healing in Community
<p>ArtsWA: Lead organization Joint Base Lewis McChord, Madigan Army Medical Center: Clinical partner Music Works 4 Veterans: Arts programming Museum of Glass: Arts programming Department of Veterans Affairs: Thought partner, training around cultural competence Boeing: Funding partner, presenter at Summit II</p>